

Uvodnik • Editorial



Drage čitateljice i čitatelji, u ovome broju donosimo pet studija. Lilijana Burcar analizirala je roman *Rule of the Bone* američkoga autora Russella Banksa koji, smatra autorica, tematizira adolescentsko sazrijevanje u otporu prema poslijeindustrijskoj stvarnosti i suvremenim oblicima zapadnjačkoga imperijalizma. Yan Zheng proširila je i produbila svoja ranija istraživanja mehaničkih postupaka pripovjedne digitalne književnosti, razradila ranije uspostavljenu tipologiju pripovjednoga teksta te izložila razlike svoje teorije pripovjednih mehanizama i teorije kiberteksta na koju se također oslanja.

Sljedeća dva rada povezana su, svaki na svoj način, s hrvatskim klasicima dječje književnosti iz pera Ivane Brlić-Mažuranić. Zajedničko im je zanimanje za paratekst od kojega polaze u rasvjetljavanju svojih tema. Lidiya Dujić oslanja se na dnevničke i autobiografske zapise autorice *Priča iz davnine* i *Čudnovatih zgoda šegrtu Hlapića* kako bi utvrdila položaj ženskih, muških i dječjih likova s obzirom na patrijarhalni model te njihove biološke i društvene uloge. Analiza pokazuje da se takav model u razmatranim djelima istodobno i održava i destabilizira te se nalaze podudarnosti između ženskih likova i zbiljskoga djelovanja i osobnosti same njihove autorice. Sanja Lovrić Kralj i Tea Dvorščak istražile su okolnosti nastanka, povijest objavljivanja i kulturnu i društvenu valorizaciju ilustracija koje je za *Priče iz davnine* načinio Vladimir Kirin. Autorice su opisale suradnju umjetnika i spisateljice Ivane Brlić-Mažuranić te preobrazbu simboličke vrijednosti ilustracija nakon Drugoga svjetskoga rata, kao i okolnosti nastanka novih Kirinovih ilustracija koje su trebale biti primjerenije dječjemu recipijentu.

U svojem prilogu Vito Paoletić tematizira razvoj njemačkoga adolescentskoga romana, iznosi karakteristike žanra te analizom dvaju recentnih primjera takvih romana, tj. romana *Es war einmal Indianerland* Nilsa Mohla i *Chucks* Cornelie Travnicek, pokazuje kako se suvremeni adolescentski roman usložnjava i priklanja inovativnomu i nelinearnomu pripovijedanju, posvajajući postmodernističke postupke.

Rubrika *Baština* donekle se, u tematici romana za mladež, podudara s prvim i petim radom iz rubrike *Studije*. Nakon kratkoga uvoda Berislava Majhuta, u rubrici se objavljuju faksimili stranica prvih hrvatskih romana za mladež, koji su se pojavili četrdesetih godina devetnaestoga stoljeća. To su romani Ljudevita Farkaša Vukotinovića *Šitonoša* i *Novi vojvoda* iz 1844. godine te roman nepoznatoga autora, inicijala F. Ž., *Srčeko pijanac: ili zlo sēme, zla žetva* iz 1846. godine. Vukotinovićeve romani prva su dva dijela nakladničkoga niza povijesnih romana *Prošastnost ugarsko-hrvatska*, a treći je roman objavljen kao prvi u nakladničkome nizu *Sbirka koristnih knjigah* i usmjeren na suvremenu zbilju, socijalne prilike i opasnosti koje proizlaze iz poroka kojima se mladi ljudi katkada prepuštaju i koji ih vode u propast. Romanima je

zajedničko domoljublje i to što su podjednako eksplicitno upućeni mladeži. Međutim, dok se Vukotinović obraća hrvatskoj naobraženoj mladeži, roman o mladome pijancu ponajprije govori hrvatskoj zapuštenoj mladeži, u nadi da će ih odvratiti od lošega puta. Vukotinović želi da mladež u njegovu knjigu gleda kao u „ogledalo, u kom će videti pradédove, slavne vitezove, pribavitelje, čuvare, i branitelje naših prava i narodnosti“ (iz autorove poruke „Ljubeznomu čitatelju pozdrav“, str. [5], v. str. 119 u ovome broju) i tako se poistovjetiti s uglednicima, velikanima i junacima hrvatske povijesti. S druge strane, u nakladnikovu predgovoru romanu *Srěčko pijanac*, Društvo mladih rodoljuba ističe da im je namjera „[i]zobraženje i podučavanje našega prostoga puka i zapuštene mladeži“, a da je spisatelju stalo do toga da čitatelji „uvide mårzkost i odurnost pijanstva – najgårdje ljage našega naroda“ (str. 1, v. str. 153 u ovome broju). Faksimili omota i(li) stranica triju romana zauzimaju pedesetak stranica ovoga broja časopisa i pružaju, nadamo se, koristan uvid u tematiku, stil i grafičku opremu navedenih knjiga.

Nakon uobičajenih rubrika *Prikazi*, *Kronika* i *Bilješke o autorima*, kao dodatak ovom broju objavljujemo prvi poziv za sudjelovanje na 14. međunarodnoj znanstvenoj konferenciji *The Child and the Book* [Dijete i knjiga], koja će se u svibnju 2019. godine održati u Zadru. Konferenciju ovoga puta organiziraju Hrvatska udruga istraživača dječje književnosti i Sveučilište u Zadru, a tema je *S onu stranu kanona (dječje književnosti)*. Više se informacija o konferenciji i o poslijekonferencijskome skupu o istraživanju dječje književnosti u Europi može naći na mrežnoj stranici <cbc2019.hidk.hr>. Stoga Vas pozivam, dragi čitatelji, da sudjelujete na tome skupu, bilo aktivno, s izlaganjima, ili kao slušači. Posebno srdačno pozivam mlade znanstvenike i potičem ih da se prijave s izlaganjima. Niz međunarodnih konferencija *The Child and the Book* osobito podržava i potiče mlade istraživače koji još studiraju ili su nedavno završili fakultet, poslijediplomande, doktorande i sve ostale mlade stručnjake koji se bave istraživanjima dječje književnosti i povezanih područja. Stoga naročito srdačno pozivam mlade znanstvenike da rezultate svojih istraživanja predstavite međunarodnoj i domaćoj akademskoj zajednici upravo na najavljenoj konferenciji te da iskoriste mogućnost za uspostavljanje suradnje i novih kontakata te za razmjenu iskustava. Na skupu ćemo također predstaviti međunarodne i nacionalne znanstvene i stručne časopise iz područja istraživanja dječje književnosti, uključujući i *Libri & Liberi*.

Smiljana Narančić Kovač



Dear Readers,

This issue presents five papers. Lilijana Burcar analyses the novel *Rule of the Bone* by the American author Russell Banks, which, according to the author of the paper, focuses on the maturation process in adolescence in conflict with post-industrial reality and contemporary forms of Western imperialism. Yan Zheng widens and deepens her previous research on mechanical procedures relevant for narrative digital literature, expands a previously established typology of narrative text and exposes the differences between the theories lying at the base of her research, i.e. her own theory of narrative mechanisms and the theory of cybertext.

The two papers that follow focus on Croatian children's classics by Ivana Brlić-Mažuranić. Their common ground is interest in the paratext as a starting point and source of information for an exploration of their respective themes. Lidija Đujić relies on the diaries and other autobiographical texts by the author of *Tales of Long Ago* and *The Strange Adventures of Hlapić the Apprentice* in order to establish the situation of female, male and child characters in relation to the patriarchal model and the specific biological and social roles of three individual groups of characters. The analysis of *Tales* and *Hlapić* shows that such a model is simultaneously maintained and destabilised and that there are some parallels established between the status of female characters and some aspects of the real-life situations of their author. Sanja Lovrić Kralj and Tea Dvorščak investigate the circumstances, the history of publishing and the reflected sociocultural evaluation of the illustrations made by Vladimir Kirin in the 1920s for the English translation of Ivana Brlić-Mažuranić's *Tales of Long Ago* (published as *Croatian Tales of Long Ago*). The authors describe the collaboration of the writer and the artist and point to the changes of the symbolic value of the illustrations, especially after World War II. They also document and explain the circumstances of the appearance of a new set of Kirin's illustrations in the 1950s, which were supposed to be more suitable for a child recipient than the original ones.

Vito Paoletić describes the development and the features of the German adolescent novel, and analyses two recent examples, i.e. *Es war einmal Indianerland* by Nils Mohl and *Chucks* by Cornelia Travnicek. The analysis confirms the thesis that the contemporary adolescent novel adopts innovative and non-linear storytelling, thus showing postmodernist narrative techniques.

The section *Dusty Covers* follows the general theme of the first and the fifth paper in the *Studies* section: the young adult novel. Following a short introduction by Berislav Majhut, it presents facsimiles of covers and/or several pages of the first Croatian young adult novels which appeared in the 1840s. These are the novels by Ljudevit Farkaš Vukotinović, *Šitonoša* [A Squire] and *Novi vojvoda* [The New Duke], both published in 1844, and the novel published in 1846 by an unknown author, signed by the initials F.Ž., titled *Srěčko pijanac: ili zlo sěme, zla žetva* [Srěčko the Drunkard:

or You Reap What You Sow]. (Note that the name of the protagonist is ironical, as the Croatian name “Srećko” is equivalent to the international name of Latin origin, “Felix”). Vukotinović’s novels are the first two historical novels in the *Prošastnost ugarsko-horvatska* [The Hungarian-Croatian Past] series, and the latter is the first novel in the series *Sbirka korisnih knjigah* [A Collection of Useful Books]. It focuses on the contemporary situation, social themes and the dangers of vice, namely excessive alcohol consumption, which young people sometimes submit to and which leads them to ruin. All the novels were guided by patriotic feelings, and they explicitly indicate that young people were their target readership. However, while Vukotinović addresses Croatian educated young people, the novel about the short life of a drunkard principally concentrates on Croatian neglected young people, hoping to divert such readers from the bad habit and save them from a tragic life trajectory. Vukotinović hoped young people would see his book as a “mirror, where they would see their great-grandfathers, glorious knights, bread-winners, guards and defenders of our rights and nationality” (from the author’s message titled “Greetings to the kind reader”, p. [5], cf. p. 119 in this issue) and thus identify with the respected predecessors, worthies and heroes of Croatian history. On the other hand, the Circle of Young Patriots (seminarians), the publisher of the novel *Srećko the Drunkard*, emphasise in the preface to the novel that the intention was to “educate and enlighten our common people and neglected young people” and that the writer wanted the readers to “understand the odiousness and repugnance of drunkenness – the ugliest taint of our nation” (p. 1, cf. p. 153 in this issue). The facsimiles of the covers and/or pages of the three novels cover almost 50 pages of this issue of *Libri & Liberi* and it is hoped they offer a useful insight into the themes, styles and the graphic designs of the books.

Following our regular sections, *Reviews*, *Events* and *Notes on Contributors*, we include the First Call for the 14th International Child and the Book Conference that will take place in Zadar, Croatia, in May 2019. This time, the conference organisers are the Croatian Association of Researchers in Children’s Literature and the University of Zadar, and the title of the conference is “Beyond the Canon (of Children’s Literature)”. More information about the Conference and the Post-conference Event on “Children’s Literature Scholarship in Europe” can be found on the conference website <cbc2019.hidk.hr>. I wish to invite you, dear readers, to attend the conference, and participate either with a talk, or as members of the audience. Young researchers are particularly welcome to apply for active participation as The Child and the Book series of conferences traditionally supports and encourages students, graduates, postgraduates, doctoral students and all the other young researchers to share their results with a wide international audience and make new contacts. Besides, international and national academic journals, including *Libri & Liberi*, will be presented to the participants in a separate session.

Smiljana Narančić Kovač